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MAYADENAWA IN DIGITAL COMIC PREVIEW

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Abstract

The preservation of local wisdom in Indonesia, especially in Bali, is still very little brought to the realm of technology. This is especially true for millennial generations. One of the local wisdom is Galungan. Galungan Day begins with the Mayadenawa story. Millennials only know how to run the Galungan procession. There are still few who understand the history of celebrating Galungan. Today technology is often used as a medium to introduce local wisdom. The use of this technology can be used to understand the history of Galungan. Researchers collected data by distributing questionnaires. Data obtained from the results of the questionnaire on 50 millennial generation respondents. The age range of 12-25 years states that 70% do not understand the history of Galungan. Next, to the same respondents, Mayadenawa digital comics were given. The results than stated that 23% did not understand the history of Galungan.

Keywords: Mayadenawa, Galungan, Comic, Local Wisdom

I. INTRODUCTION

Mostly people certainly will not know the relationship between Galungan and Mayadenawa stories. The origin of Galungan comes from folklore that was handed down from generation to generation in the Mayadenawa story. The Mayadenawa folklore digital comic tells about the king of Mayadenawa in Balingkang, an area a few kilometers north of Lake Batur, Kintamani, Bangli. Mayadenawa is the descendant of *Daitya* (powerful giant), the son of Dewi Danu. Mayadenawa has great supernatural powers but because of its strength, Mayadenawa becomes evil and arrogant. He forbade Balinese to worship God and destroy all temples. The people of Balingkang suffer, plants are damaged, people experience hunger. The people did not have the courage to fight Mayadenawa. Mpu Kulputih, a strong Hindu priest, was concerned about the suffering. He then meditated, prayed to God, from his meditation Mpu Kulputih received Lord Indra's help complete with his troops. The right wing of the platoon was led by Citrasena and Citraganda. The left wing is led by Jayantaka while Gandarwa leads the main platoon. Dewa Indra sent Bhagawan Narada to spy on the Mayadenawa Kingdom, but Mayadenawa knew this. Therefore, he prepared his troops to deal with the attack. Because Dewa Indra's army was far stronger, the Mayadenawa forces fled and left Mayadenawa and his assistant, Si Kala Wong.

The fight must be stopped because the night has arrived. When Lord Indra's forces were still asleep, Mayadenawa arrived and created a *tirtha cetik* (poison water) nearby. He then escaped by walking sideways so as not to leave a trace on the ground. The area passed by Mayadenawa was later known as Tampaksiring which literally means angular footsteps. Toxic water poisoned Lord Indra's forces. Dewa Indra then created another spring to heal his army, called Tirta Empul (spring). The holy spring flies to form a river called *Tukad Pakerisan* (Pakerisan River). Dewa Indra's forces pursued Mayadenawa

who transformed himself into several creatures. The area where Mayadenawa turns into *Manuk Raya* (large bird) is called Manukaya village. The area where it turns into *Timbul* (a kind of vegetable) which later became known as Timbul village. The place where he turns into *busung* (young coconut leaves) is called the village of Busung while the place where he turns into a goddess (*dewata*) is known as the village of Kedewatan. Finally, Mayadenawa transformed himself into a boulder. Dewa Indra shot him to death with an arrow. His blood flew and formed a river called *Tukad Petanu* (Petanu River). It is believed that the river was cursed. If it is used to water the fields, blood will come out of the fields and the rice fields will smell. This curse will take place in 1000 years. Mayadenawa's death was later celebrated as a victory of good (*dharma*) against evil (*adharma*). This victory day is commemorated every six months (210 days) from the Balinese almanac and called Galungan (Dev, 1963).

Digital technology and information technology are changing the world in many ways, including the comic world. With the presence of digital technology, the creative process and the production of a comic from upstream to downstream are also affected. There is no choice for the world of comics other than adapting. Besides adapting, because there are many positive things that can be used, both in the process and in the spread of the comic itself. At the moment it is not difficult to find comics in the internet realm (we call it digital comics) because it is present not only on computer devices placed on a table but also in the palm of the hand through devices and smartphones. Digital comics flow through the channels of web pages and social media (Sishertanto, 2011). Comic media can answer digital needs for the survival of local culture. Technology can be a media for information on Indonesian local wisdom. With the presence of digital technology, the creative process and the production of a comic from upstream to

downstream are also affected.

Mayadenawa digital comics belong to the Myth comics. The myth genre is also called saga, legend or folklore. The Myth is a folklore that has been passed down from generation to generation, even considered religious by certain communities in a place, which tells the greatness of a human being with superpowers in the past (Gumelar, 2011). The Mayadenawa comic storyline was adopted from the Mayadenawa story contained in the Bali Dwipa History literature by Pandit Shastri Narendra Dev (1963).

Millennials only know how to run the Galungan procession. There are still few who understand the history of celebrating Galungan. Data obtained from the results of the questionnaire on 50 millennial generation respondents. The age range of 12-25 years states that 70% do not understand the history of Galungan. Based on this, the author designed an introduction media in the form of digital comics. This study was used to determine the success rate of Mayadenawa digital comics in providing an understanding of the history of Galungan.

II. METHOD

2.1 Method of collecting data

This study aims to determine the success rate of digital comics in providing an understanding of the history of Galungan. This study uses descriptive qualitative methods. Data obtained from the respondents' questionnaires about the level of understanding of Galungan feast history with digital media are described in words.

Pre-designed questionnaires were distributed randomly among 50 millennial generation respondents in the age range of 12-25 years. From the results of the questionnaire, 70% did not understand the history of Galungan. Next, questionnaires will be distributed to the same respondents after being given Mayadenawa digital comics. The results of the tests were carried out to obtain comparative figures on understanding the history of Galungan

between before and after reading the Mayadenawa digital comics. So that later it will be known the success rate of Mayadenawa digital comics in conveying the history of Galungan feast.

2.2 Method in Media Design

1. Study Literature

Utilize national or international journals and several books to analyze and study theories related to folklore, and to obtain complete information about Mayadenawa folklore so that the storyline is not deviated from the actual storyline.

The first article as a literature is *Effects of Using Digital Comics to Improve ESL Writing* (Yunus dkk., 2012), stating that technology helps teachers in modern education. The results of the study stated that the use of digital comics in the learning process helps teachers although less effective in use in the classroom. The research is an indicator that digital comics can be used as a medium of learning. So the selection of digital comics is in accordance with the targets to be conveyed in this study, namely, convey the story and meaning of Mayadenawa as the origin of the Galungan holiday.

In the article *Perancangan Komik Digital Interaktif tentang Srikandi: Sandika*, stated that the design of digital comics is one way to increase the interest of young people in learning Indonesian puppet. In the design of digital comic, there is an interest of young people in learning puppet culture (Primandita dan Indrojarwo, 2016). The research provides confidence in the millennial generation to read and study digital comics.

It is interesting in the article entitled *Perancangan Komik Digital Legenda Singo Ulung sebagai Media Pelestarian Cerita Rakyat Kabupaten Bondowoso*, that the lack of literature and historical evidence make the folklore is difficult to access and even have the potential to become extinct. But the growing public interest in digital comics can be believed to create new opportunities in a storytelling method through a digital platform

capable of exposing stories rarely known to people through modern storytelling and illustrations. The use of digital comic media as a medium can be a form of conservation efforts of folklore. To assist authors in highlighting the advantages of digital comics to be created, the author requires comparative literature in the making of the Mayadenawa digital comics (Anugrah dan Indrojarwo, 2018).

Mc Cloud's book entitled *Mencipta Ulang Komik*. As a reference to help writers in understanding comics into a space that brings people into it. By knowing the comic sense and the nature of comics through this literature, the authors get an important glimpse into the characteristics of comics, where comics is an art form and basic communication media. The most important part of this literature, though comics are not as popular as moving or widespread images as spoken words, but it does not have to be so. It brings a new view for the author in determining the digital media that will be used to pack the Mayadenawa folklore (McCloud, 2000).

In a book entitled *Sejarah Bali Dwipa* which includes the Mayadenawa journey, and clearly pours the Mayadenawa storyline as an important part to display the storyline of the Mayadenawa comic and in an effort to avoid errors in the plot, character, and characteristic (Dev, 1963).

To understand the comics, processes, and techniques of making comics digitally, the author uses a book called *Making Comic : Membuat Komik* (Gumelar, 2011).

2. Hybrid Technique

Making Mayadenawa digital comics using Hybrid techniques. Hybrid engineering itself is actually a combination of traditional techniques with digital technology. The traditional process in comics is the process of drawing comics manually (drawing by hand) and multiplying by print offset. As we can see at Figure 1, hybrid techniques are still drawing traditionally, images are then converted to

digital (virtual) data copy through a scan process. After becoming digital data, images are processed in such a way as a technology through the Adobe Photoshop application.



Figure 1. Comic Design Techniques

III. RESULTS AND DISCUSSION

Through a questionnaire that has been distributed to 50 respondents from the same millennial generation before and after digital comics were given, the following results shown in Figure 2.

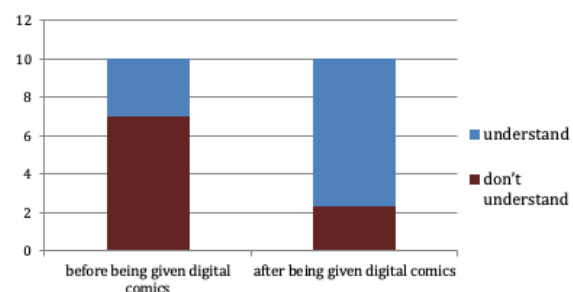


Figure 2. Pre-Design and Post-Design Questionnaire

As we can see, questionnaire before being given the Mayadenawa digital comic, 70% did not understand the history of Galungan. After that comic mayadenawa was given the results of the questionnaire showed that 23% did not understand. This means that there is a decrease in the number of respondents who do not understand the history of Galungan. Mayadenawa digital comics become a medium in an effort to maintain the local wisdom of Balinese culture. Balinese culture requires technology-based distribution media to be accepted and infused by millennial generation.



Figure 3. Cover comic Mayadenawa



Figure 4. Intro comic Mayadenawa folklore

IV. CONCLUSION

Indonesia is a country that is so rich in culture, in every corner of the culture we can see various local wisdom passed down through generations. Mayadenawa folklore is one of them. Undeniably, the development of technology triumphs, so strong, is inversely proportional to the inherent Indonesian culture. And to overcome this, we can reuse technology as a medium. The Mayadenawa digital comic is expected to contribute to bringing back an understanding of the history of Galungan. The limitations of facilities and infrastructure and the time of comic design certainly have implications for the quality of digital comics produced. However, it is hoped that the Mayadenawa digital comics will not lose the essence of the story. The researcher also has the hope that this digital comic can be a reference for further research.

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